



GCSE

ENGLISH LITERATURE

Paper 2 Modern texts and poetry

8702/2

Wednesday 24 May 2023

Morning

Time allowed: 2 hours 15 minutes

MATERIALS

For this paper you must have:

- **an AQA 16-page answer book.**

[Turn over]

INSTRUCTIONS

- **Use black ink or black ball-point pen. Do NOT use pencil.**
- **Write the information required on the front of your answer book. The PAPER REFERENCE is 8702/2.**
- **Answer ONE question from SECTION A, ONE question from SECTION B and BOTH questions in SECTION C.**
- **You must NOT use a dictionary.**

INFORMATION

- **The marks for questions are shown in brackets.**
- **The maximum mark for this paper is 96.**
- **AO4 will be assessed in SECTION A.**
There are 4 marks available for AO4 in SECTION A in addition to 30 marks for answering the question. AO4 assesses the following skills: use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.
- **There are 30 marks for SECTION B and 32 marks for SECTION C.**

DO NOT TURN OVER UNTIL TOLD TO DO SO

SECTION A

Modern prose or drama		Questions	Page
JB Priestley	‘An Inspector Calls’	1–2	8–9
Willy Russell	‘Blood Brothers’	3–4	10–11
Alan Bennett	‘The History Boys’	5–6	12–13 ⁴
Dennis Kelly	‘DNA’	7–8	14–15
Simon Stephens	‘The Curious Incident of the Dog in the Night-Time’	9–10	16–17
Shelagh Delaney	‘A Taste of Honey’	11–12	18–19

William Golding	‘Lord of the Flies’	13–14	20–21
AQA Anthology	‘Telling Tales’	15–16	22–23
George Orwell	‘Animal Farm’	17–18	24–25
Kazuo Ishiguro	‘Never Let Me Go’	19–20	26–27
Meera Syal	‘Anita and Me’	21–22	28–29
Stephen Kelman	‘Pigeon English’	23–24	30–31

[Turn over]

SECTION B

Poetry

Questions Page

AQA Anthology

‘Poems Past and Present’

Love and Relationships	25	32–36
Power and Conflict	26	38–45

SECTION C

Unseen poetry

27.1	46–47
27.2	48–49

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[Turn over]

SECTION A: Modern prose or drama

Answer ONE question from this section on your chosen text.

JB Priestley: 'An Inspector Calls'

EITHER

0	1
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How does Priestley present what life is like for women in 'An Inspector Calls'?

Write about:

- what life is shown to be like for women in the play**
- how Priestley presents what life is like for women.**

[30 marks]

AO4 [4 marks]

OR

0	2
----------	----------

How does Priestley present the different ways older and younger characters respond to the Inspector?

Write about:

- **the different ways older and younger characters respond to the Inspector**
- **how Priestley presents the different ways older and younger characters respond to the Inspector.**

[30 marks]

AO4 [4 marks]

[Turn over]

Willy Russell: 'Blood Brothers'

OR

0	3
----------	----------

How far does Russell present Mrs Johnstone and Mrs Lyons as very different kinds of mother in 'Blood Brothers'?

Write about:

- **what Mrs Johnstone and Mrs Lyons say and do**
- **how far Russell presents Mrs Johnstone and Mrs Lyons as very different kinds of mother.**

[30 marks]

AO4 [4 marks]

OR

0	4
----------	----------

How far does Russell present Edward as a likeable character in ‘Blood Brothers’?

Write about:

- **what Edward says and does**
- **how far Russell presents Edward as likeable.**

[30 marks]

AO4 [4 marks]

[Turn over]

Alan Bennett: 'The History Boys'

OR

0	5
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How does Bennett present the different ways Posner and Rudge respond to Hector in 'The History Boys'?

Write about:

- how Posner and Rudge respond to Hector**
- how Bennett presents the ways Posner and Rudge respond to Hector.**

[30 marks]

AO4 [4 marks]

OR

0	6
----------	----------

How does Bennett present different views about the purposes of education in ‘The History Boys’?

Write about:

- **some of the views about the purposes of education that are presented in the play**
- **how Bennett presents these views.**

[30 marks]

AO4 [4 marks]

[Turn over]

Dennis Kelly: 'DNA'

OR

0	7
----------	----------

How does Kelly explore ideas about guilt in 'DNA'?

Write about:

- **what some of the characters say and do**
- **how Kelly presents ideas about guilt in the play.**

[30 marks]

AO4 [4 marks]

OR

0	8
---	---

How far does Kelly present Leah as a likeable character in 'DNA'?

Write about:

- **what Leah says and does**
- **how far Kelly presents Leah as a likeable character.**

[30 marks]

AO4 [4 marks]

[Turn over]

Simon Stephens:

‘The Curious Incident of the Dog in the Night-Time’

OR

0	9
---	---

How does Stephens present Christopher’s experience of being a teenager in ‘The Curious Incident of the Dog in the Night-Time’?

Write about:

- **what Christopher says and does**
- **how Stephens presents Christopher’s experience of being a teenager.**

[30 marks]

AO4 [4 marks]

OR

1	0
----------	----------

How does Stephens present Christopher wanting to be independent in ‘The Curious Incident of the Dog in the Night-Time’?

Write about:

- **examples of Christopher wanting to be independent**
- **how Stephens presents Christopher wanting to be independent.**

[30 marks]

AO4 [4 marks]

[Turn over]

Shelagh Delaney: 'A Taste of Honey'

OR

1	1
---	---

How does Delaney present male attitudes to women in 'A Taste of Honey'?

Write about:

- **male attitudes to women in the play**
- **how Delaney presents male attitudes to women.**

[30 marks]

AO4 [4 marks]

OR

1	2
---	---

How far does Delaney present Jo as a likeable character in 'A Taste of Honey'?

Write about:

- **what Jo says and does**
- **how far Delaney presents Jo as a likeable character.**

[30 marks]

AO4 [4 marks]

[Turn over]

William Golding: 'Lord of the Flies'

OR

1	3
----------	----------

How far does Golding present Ralph as a strong character in 'Lord of the Flies'?

Write about:

- **what Ralph says and does**
- **how far Golding presents Ralph as a strong character.**

[30 marks]

AO4 [4 marks]

OR

1	4
----------	----------

How does Golding present violence and its effects in ‘Lord of the Flies’?

Write about:

- **examples of violence and its effects in the novel**
- **how Golding presents violence and its effects.**

[30 marks]

AO4 [4 marks]

[Turn over]

AQA Anthology: 'Telling Tales'

OR

1	5
----------	----------

How do writers present ideas about suffering and grief in 'Odour of Chrysanthemums' and in ONE other story from 'Telling Tales'?

Write about:

- **suffering and grief in the TWO stories**
- **how the writers present suffering and grief.**

[30 marks]

AO4 [4 marks]

OR

1	6
----------	----------

How do writers present a family in conflict in ‘A Family Supper’ and in ONE other story from ‘Telling Tales’?

Write about:

- **families in conflict in the TWO stories**
- **how the writers present families in conflict.**

[30 marks]

AO4 [4 marks]

[Turn over]

George Orwell: 'Animal Farm'

OR

1	7
----------	----------

How does Orwell present the reasons for Snowball's defeat in 'Animal Farm'?

Write about:

- **what happens to Snowball**
- **how Orwell presents Snowball's defeat.**

[30 marks]

AO4 [4 marks]

OR

1	8
---	---

How does Orwell use what happens to the Seven Commandments to explore ideas about the revolution?

Write about:

- **what happens to the Seven Commandments**
- **how Orwell uses the Seven Commandments to explore ideas about the revolution.**

[30 marks]

AO4 [4 marks]

[Turn over]

Kazuo Ishiguro: 'Never Let Me Go'

OR

1	9
----------	----------

How far does Ishiguro present Kathy as a likeable character?

Write about:

- **what Kathy says and does**
- **how far Ishiguro presents Kathy as a likeable character.**

[30 marks]

AO4 [4 marks]

OR

2	0
----------	----------

How does Ishiguro present the relationship between carers and donors in ‘Never Let Me Go’?

Write about:

- **what the carers and donors say and do**
- **how Ishiguro presents the relationship between the carers and donors.**

[30 marks]

AO4 [4 marks]

[Turn over]

Meera Syal: 'Anita and Me'

OR

2	1
----------	----------

How far does Syal present the relationship between Meena and Robert as important in 'Anita and Me'?

Write about:

- **what Meena and Robert's relationship is like**
- **how Syal presents Meena and Robert's relationship.**

[30 marks]

AO4 [4 marks]

OR

2	2
----------	----------

How does Syal use the character of Meena to explore ideas about growing up in ‘Anita and Me’?

Write about:

- **what Meena says and does**
- **how Syal uses the character of Meena to explore ideas about growing up.**

[30 marks]

AO4 [4 marks]

[Turn over]

Stephen Kelman: 'Pigeon English'

OR

2	3
----------	----------

How does Kelman present the ways people are affected by where they live in 'Pigeon English'?

Write about:

- some of the ways people are affected by where they live**
- how Kelman presents the ways people are affected by where they live.**

[30 marks]

AO4 [4 marks]

OR

2	4
----------	----------

How does Kelman present Harrison's relationships with his family in 'Pigeon English'?

Write about:

- **examples of Harrison's relationships with his family**
- **how Kelman presents these relationships.**

[30 marks]

AO4 [4 marks]

[Turn over]

SECTION B: Poetry

Answer ONE question from this section.

AQA Anthology: ‘Poems Past and Present’

EITHER

LOVE AND RELATIONSHIPS

32

The poems you have studied are:

Lord Byron

When We Two Parted

Percy Bysshe Shelley

Love’s Philosophy

Robert Browning

Porphyria’s Lover

Elizabeth Barrett Browning

Sonnet 29 – ‘I think of thee!’

Thomas Hardy

Maura Dooley

Charlotte Mew

Cecil Day-Lewis

Charles Causley

Seamus Heaney

Simon Armitage

Carol Ann Duffy

Owen Sheers

Daljit Nagra

Andrew Waterhouse

[Turn over]

Neutral Tones

Letters from Yorkshire

The Farmer's Bride

Walking Away

Eden Rock

Follower

Mother, any distance

Before You Were Mine

Winter Swans

Singh Song!

Climbing My Grandfather

2	5
---	---

Compare how poets present relationships between parents and children in ‘Before You Were Mine’ and in ONE other poem from ‘Love and relationships’. [30 marks]

Before You Were Mine

**I’m ten years away from the corner
you laugh on
with your pals, Maggie McGeeney
and Jean Duff.**

**The three of you bend from the waist,
holding
each other, or your knees, and shriek
at the pavement.**

**5 Your polka-dot dress blows round
your legs. Marilyn.**

I'm not here yet. The thought of me
doesn't occur
in the ballroom with the thousand
eyes, the fizzy, movie tomorrows
the right walk home could bring. I
knew you would dance
like that. Before you were mine, your
Ma stands at the close
10 with a hiding for the late one. You
reckon it's worth it.

The decade ahead of my loud,
possessive yell was the best one,
eh?
I remember my hands in those
high-heeled red shoes, relics,
and now your ghost clatters toward
me over George Square
till I see you, clear as scent, under the
tree,
15 with its lights, and whose small bites
on your neck, sweetheart?

[Turn over]

***Cha cha cha!* You'd teach me the
steps on the way home from Mass,
stamping stars from the wrong
pavement. Even then
I wanted the bold girl winking in
Portobello, somewhere
in Scotland, before I was born. That
glamorous love lasts
20 where you sparkle and waltz and
laugh before you were mine.**

Carol Ann Duffy

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[Turn over]

OR

POWER AND CONFLICT

The poems you have studied are:

Percy Bysshe Shelley

Ozymandias

William Blake

London

William Wordsworth

Extract from The Prelude

Robert Browning

My Last Duchess

Alfred Lord Tennyson

The Charge of the Light Brigade

Wilfred Owen

Exposure

Seamus Heaney

Storm on the Island

Ted Hughes

Bayonet Charge

Simon Armitage

Jane Weir

Carol Ann Duffy

Imtiaz Dharker

Carol Rumens

John Agard

Beatrice Garland

Remains

Poppies

War Photographer

Tissue

The Emigrée

Checking Out Me History

Kamikaze

[Turn over]

2	6
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Compare how poets present the effects of power in ‘My Last Duchess’ and in ONE other poem from ‘Power and conflict’. [30 marks]

My Last Duchess

Ferrara

**That’s my last Duchess painted on
the wall,**

**Looking as if she were alive. I call
That piece a wonder, now:**

**Frà Pandolf’s hands
Worked busily a day, and there she
stands.**

**5 Will’t please you sit and look at her?
I said
‘Frà Pandolf’ by design, for never
read**

Strangers like you that pictured
countenance,
The depth and passion of its earnest
glance,
But to myself they turned (since
none puts by
10 The curtain I have drawn for you,
but I)
And seemed as they would ask me,
if they durst,
How such a glance came there; so,
not the first
Are you to turn and ask thus. Sir,
'twas not
Her husband's presence only, called
that spot
15 Of joy into the Duchess' cheek:
perhaps
Frà Pandolf chanced to say 'Her
mantle laps

[Turn over]

Over my lady's wrist too much,' or
 'Paint
Must never hope to reproduce the
 faint
Half-flush that dies along her throat':
 such stuff

20 Was courtesy, she thought, and
 cause enough
For calling up that spot of joy. She
 had
A heart – how shall I say? – too
 soon made glad,
Too easily impressed; she liked
 whate'er
She looked on, and her looks went
 everywhere.

25 Sir, 'twas all one! My favour at her
 breast,
The dropping of the daylight in the
 West,

**The bough of cherries some
officious fool**

**Broke in the orchard for her, the
white mule**

**She rode with round the terrace – all
and each**

**30 Would draw from her alike the
approving speech,
Or blush, at least. She thanked men,
– good! but thanked**

**Somehow – I know not how – as if
she ranked**

**My gift of a nine-hundred-years-old
name**

**With anybody's gift. Who'd stoop to
blame**

**35 This sort of trifling? Even had you
skill**

**In speech – (which I have not) – to
make your will**

[Turn over]

Quite clear to such an one, and say,
‘Just this
Or that in you disgusts me; here you
miss,
Or there exceed the mark’ – and if
she let

40 Herself be lessoned so, nor plainly
set

Her wits to yours, forsooth, and
made excuse,

– E’en then would be some
stooping; and I choose

Never to stoop. Oh sir, she smiled,
no doubt,

Whene’er I passed her; but who
passed without

45 Much the same smile? This grew; I
gave commands;

Then all smiles stopped together.
There she stands

As if alive. Will't please you rise?

We'll meet

The company below, then. I repeat,

**The Count your master's known
munificence**

**50 Is ample warrant that no just
pretence**

**Of mine for dowry will be
disallowed;**

**Though his fair daughter's self, as I
avowed**

**At starting, is my object. Nay, we'll
go**

**Together down, sir. Notice Neptune,
though,**

**55 Taming a sea-horse, thought a
rarity,**

**Which Claus of Innsbruck cast in
bronze for me!**

Robert Browning

[Turn over]

SECTION C: Unseen poetry

Answer BOTH questions in this section.

The poem ‘Scaffolding’ by Seamus Heaney has not been reproduced here due to third party copyright restrictions.

2	7	.	1
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In ‘Scaffolding’, how does the poet present the speaker’s feelings about their relationship? [24 marks]

[Turn over]

The poem ‘Yours’ by Daniel Hoffman has not been reproduced here due to third party copyright restrictions.

2	7	.	2
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In both ‘Yours’ and ‘Scaffolding’, the speakers describe their feelings about the strength of romantic relationships.

**What are the similarities AND/OR differences between the methods the poets use to present these feelings?
[8 marks]**

END OF QUESTIONS

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